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**ROTARY EXHIBITION OF AMERICAN BRONZES**

This year, for the first time, a collection of American bronzes is being shown successively in the several leading art museums in this country. The National Sculpture Society, of New York, assembled the collection and the Art Society, of Pittsburgh, arranged the circuit. Two hundred works are included, representing over fifty sculptors. Portrait busts were debarred. The collection was shown first in the Albright Gallery in December; it is now at the Carnegie Institute, Pittsburgh; next month it goes to the Art Institute of Chicago; in March it will be shown at the City Museum of St. Louis, and in April at the Worcester Art Museum. The cost of transportation is borne by the institutions wherein it is set forth. As interest in American bronzes has been almost unaccountably slight and sales have been extremely few, it is hoped that this exhibition will do much toward demonstrating the real merit of the work in this field and awaken an appreciation which will create for it a stimulating demand.

**EXHIBITIONS CITY MUSEUM, ST. LOUIS**

An interesting collection of paintings representing the ruins and historical views of Greece has recently been shown in the City Museum of St. Louis, where special exhibitions of the works of Henry Golden Dearth and Louis Paul Dessar are now to be seen. This series belongs to the Washington University and was painted by Mr. Gifford Dyer, under commission from the late Judge Madill, who wished thus to secure a veracious record of the Greek monuments. Mr. Dyer lived in Greece for several years and has at the present time completed but about half the series, which is to comprise forty pictures. It is a difficult matter to lend artistic beauty to a prescribed topographical drawing, and, therefore, no small proof of Mr. Dyer's power that his paintings, while giving correct representation, have pictorial beauty. His method is unique. He paints in flat tints and outlines delicately in black or brown each object or

color spot. Such, however, is his command of the tricks of creating atmosphere by the use of exact values and a subtle knowledge of tone, that his pictures are flooded with air and the complex network of lines but serves to give distinction as well as distinctness to buildings and ruins most admirably drawn. His brilliant color and treatment of flowers and foliage claim kindred with the German Secessionists, but his rectitude in drawing and compactness of composition hark back to older traditions.

**PUBLIC WASTE**

Beautiful scenery is as much a national asset as coal or lumber—perhaps even more, for it cannot be imported. The Hetch-Hetchy Valley is to be accounted among the Nation's riches, yet it is threatened with destruction and for no more adequate reason than to satisfy private greed. Permission has been asked to flood this valley, turning it into a reservoir from which San Francisco may derive, at comparatively little cost, a water supply. The permit granted by the former secretary of the Interior awaits the endorsement of Congress and the Chief Executive. That there are other sources of water supply equally available has been conclusively proved, and if this permit is granted it will mean "that the Yosemite Park will become the backyard of a great municipal utility instead of a recreation ground for all the people of the country." Vigorous and immediate protest alone, it would seem, can prevent this shortsighted action, the repeal of the permit granted under an evident misapprehension. Such protests should be addressed to the Public Lands Committees of the Senate and House of Representatives, to be most effective.

**ART IN CHICAGO**

On January 4th the new east wing of the Chicago Art Institute was opened with appropriate ceremony. The artists of Chicago have arranged an exhibition of 321 paintings and works in sculpture in six of the new galleries, in addition to which there is a special retrospective loan exhibit of "Chicago Art,"